

NARRATIVES

SHAPED IN CLAY

In 1994, when the Northridge earthquake struck Santa Monica at 4:30 a.m., it killed 61 people and inflicted damages of \$20 billion. *En passant*, it pitched seven of Jim Budde's ceramic sculptures through the front window of a gallery and left them indistinguishable from the rest of the rubble in the street. No insurance. Budde (pronounced "buddy") laughs about it; endowed with an irrepressible sense of humor, he laughs a lot: don't cry over things that can't cry over you, he seems to say.

That said, making pottery by hand involves, perhaps, the most arduous and heartbreaking of all art media: compose a mixture; fabricate it; decorate it with a glaze; fire and cool through cycles – and every step in peril of an unwanted outcome. Budde, however, states that at this point he rarely loses anything – "I have a handle on it; no issues" – yet he concedes, especially with students, "there are a lot of bad things that can happen in this business."

Jim, youngest of three brothers, was raised on an 80-acre farm in Red Bud (pop. 1,800), Illinois. He remembers playing in dilapidated barns and sheds as a child, and surmises that "a certain darkness in my work comes out of that." Material neglect and deterioration were visible everywhere. They did convey something beautiful behind the curtain of the present, however. He says, "as a result, I like my work to have a roughness...a subdued glaze. There is a sympathetic relationship among form and surface and content [connecting us] to the past."

He was very influential to me.

After high school, Budde attended Southern Illinois University, Carbondale, 60 miles away, and "was hooked on ceramics by the second semester." (Although American visionary design scientist Buckminster Fuller had left SIU by then, his influential genius still permeated the campus.) At a hand-building clay table, Jim met Nancy Quinn, a high school arts teacher with an M.A.T. in painting and art education from the University of Iowa.



Magic Act, ceramic, 24 x 16 x 11".

Budde considered graduate schools and settled on California State University, Fullerton, because Jerry Rothman headed the department there. "He was very influential to me." Rothman is a seminal ceramist, elusive of stylistic label but, like Peter Voulkas and Billy Al Bengston, among the first to treat clay as a sculptural medium. For the following six years, Budde was his studio assistant. While Jim was in graduate school earning his M.A. and M.F.A., Nancy also pursued an M.F.A. in ceramics and taught junior high school in Los Angeles. (By this time, they were married.) Upon graduation, Jim was able to obtain a job at Hacienda Heights High, teaching five ceramics classes a day. "I enjoyed it,"

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Idaho's seven degrees of latitude suggests range, freedom from narrow restrictions, and a tolerated variety of action and opinion.

I N S I D E T H I S I S S U E



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NARRATIVES SHAPED IN CLAY continued

he says, “but I was alert to college-level opportunities,” and when internationally known ceramist John Takehara retired at Boise State University, Jim applied for his position – along with 130 other applicants. Upon being told Jim was their choice, both he and Nancy rearranged their lives accordingly, enduring substantial pay cuts to move to Boise, where they bought a ranch-style house (built in Jim’s birth year, 1958) on Ranch Road.

Despite a conventional exterior, the interior of their house (except for Nancy’s paintings and drawings) is a period showplace of 1950’s design, right down to the furniture and table lamps. Jim remodeled it himself. Most striking: a high shelf the length of the living room displaying an estate-sale collection of white, slip-cast commercial pottery native to that era: variants on three-dimensional shapes, a vocabulary lesson in convex curvature, and a delightful exploration of ceramic shapes in profile.

That aside, clay has no form of its own – its plasticity obviously presents the potter with wide choices from which to create form, and focusing on process engages a special awareness. Budde prefers stoneware, a medium-to-high-temperature clay, with a high grog content (bits of fired clay). Employing a roller, he lays out a 3/8-inch damp slab, and then he uses a wooden modeling tool to transfer his paper sketch to the slab.

Drawing is a way of thinking, and for Budde in some ways it is the most creative or compelling

aspect of pottery. “I spend a lot of time drawing,” he says. “If I have a good sketch, that’s the creative part, then it’s downhill.” He smiles as if the shapes themselves were not a bracing challenge.

...if we made it home before the garbage truck arrived...

Seated on a swivel stool at a turn table, he trims the image out of the slab in a masterly manner with the alacrity of a practiced dressmaker snipping out a pattern. Then he rapidly transforms all that flatness into three dimensions, much in the way a magician twists a dove out of a handkerchief.

Once the piece is shaped and sufficiently dry, he fires it in an electric kiln to Cone 3, waits out the cooling period, glazes (he mixes his own), and fires to Cone .08, a maturing temperature. For most ceramists the kiln is pottery’s birthing chamber. Not for Budde. “Firing to me,” he remarks insouciantly, “unlike for many ceramists who are concerned with special effects from wood, soda, or reduction-firing, is really a simple thing. Set it, forget it. As long as it doesn’t malfunction and I applied all the glazes right, I’m golden.”

“Golden” Jim Budde’s schedule differs little from that of a baker or a doctor: “If I don’t go to the studio ten days out of the year, it would be unusual. When I was in grad school, however, if we made it home before the garbage truck arrived, we’d left the studio too early.” He adds, “Now I’m

lucky if I can get 10 or 15 pieces made in a year – 20 would make me feel better.”

As with many poets, Budde often works in sequences. Since 2002, his work has been figurative (and since 1998, all of his work has been done with low-fire glazes). He explains: “The enduring history of figurative sculpture as a means of expressing our humanity not only provides me with the opportunity to appreciate past examples, but also instills a strong desire to expand upon and contribute to this genre.”

His series have included Mesoamerican anthropomorphic shapes; pieces based on *Aesop’s Fables*; runs of musicians such as Presley, Joplin, and Johnny Cash, and presidential politicians with feet of clay; a series of ten about Popeye, consisting of cylindrical vessels, teapots (not necessarily functional), and a wall relief. When the exhibition for that series opened in Sacramento, Jim dedicated it “to Popeye and his fans, who can all identify with his adventurous follies and daily struggles. I yam what I yam.”

More recently, during his second sabbatical, Budde created an elaborate sequence based on Melville’s masterpiece, *Moby Dick*. “I read the book when I was a kid,” he says. “These authors have the imagery in their work, and I can interpret it like an illustration. My metaphor for the artistic struggle, and besides, I liked making those boats.”

Asked about ceramists he admires, he answers easily. Besides Rothman, there is Robert Arneson, father of the ceramic “funk art” movement. And a few years ago, to his surprise and elation, Budde discovered his own work in Dona Meilach’s *Teapots: Makers & Collectors* – on the same page-spread between the more famous ceramists Michael Lucero and Sergei Isupov, whom he admires equally. “The very best in the book to be associated with,” he says with a ready laugh tinged with incredulity.

I couldn’t afford to buy my own work...

Budde is frequently invited to shows and agrees to participate in some invitationals, such as Santa Fe’s. He is well represented in galleries and collections. In 2010, for example, his work was solicited by Ferrin Gallery (est. 1979) in Pittsfield, Massachusetts, one of the nation’s premier ceramic art and sculpture galleries. Public collections of his work include Fine Arts Museums of San



Moby Act 3, ceramic with wooden brush, 221/2 x 13 x 11".



Ratso Rizzo, ceramic, 20 x 4 x 7".



ABRACADABRA, ceramic and mixed media, 16 x 14 x 8".



TaDa, ceramic and mixed media, 16 x 14 x 9".

Francisco, Peabody Essex Museum, World Ceramic Exposition Foundation, Fuller Craft Museum, Racine Art Museum, Sparta Teapot Museum, and Boise Art Museum.

In 2006, Budde was honored with a fellowship in the visual arts by the Idaho Commission on the Arts, and he has earned the distinguished research award from Boise State University. Sitting on a stool in his on-campus studio shared with students, sipping green tea from a green cup, he reflects on the state of ceramics. “The line between ceramics and sculpture was distinct in the 1950s, but that has sure changed. These days there are as many ceramists doing sculpture as pottery.” By the 1990s, ceramics no longer existed “in a halfway house between craft and art,” either.

Yet sales remain difficult in the current market. “I love all kinds of ceramics,” he says, “but I couldn’t afford to buy my own work, and my work is not in the ‘investment’ category. There is no correlation between price and value anyway,” he observes stoically. “I hope I’m doing this for the long-term representation of our culture. That would be the goal most artists have.”

With an intrepid sense of personal expression, with an uncommon amalgam of creative experience, and within a documented history of more than 6,000 years, Budde takes his place in the long line of a universal heritage. Who suspected clay could say so much?

– CC

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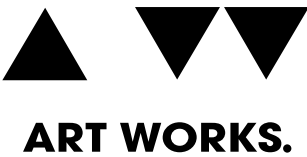
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ONE SHOULD

EITHER BE A WORK OF ART,

or wear a work of art.

– Oscar Wilde



Jenny Williams



Anita Gayle Bear



Randy Priest with Lyle Lovett.



Deana Attebery

As have other western states, Idaho has established cultural traditions centered on the land, on the occupational trades it affords, and on ancestral cultural practices. Native American and traditional cowboy arts thrive here. More recently, as a result of immigration and refugee resettlement, new communities now make their home in Idaho. People from Africa, Asia, or Eastern Europe, in the absence of masters of their own traditional culture, commonly find masters or apprentices from kindred communities in order that their expressive cultures may continue.

Two Idaho masters and apprentices who began working together this summer serve as an example of these exchanges: A Nez Perce master of cornhusk weaving is teaching this artform to a fourth-generation master bead worker from the Coeur d'Alene Tribe, and thus a nearly lost tradition in her tribe returns. As well, a Nigerian hand drummer will take a musician from the Republic of Congo as an apprentice. The remaining four of the seven apprenticeships come from the cowboy community.

Native American Traditional Craft

Jenny Williams, Lapwai; Philomena Nomee, Plummer

For generations, Nez Perce weavers have produced the finest twined cornhusk bags, as well as hats and other wearables. Over the years, as dogbane and other vegetal fibers and dyes became scarce, Nez Perce masters adapted and began to use commercial materials mixed with natural fibers harvested in the reservation area.

Philomena Nomee, who comes from a long lineage of renowned Coeur d'Alene beadworkers on a reservation where use of traditional weaving materials all but disappeared, intends to learn from Nez Perce Master Jenny Williams how to process and dye cornhusk for use in imbricated (overlapping) techniques. With three other Coeur d'Alene tribal members, Nomee will apprentice herself to Williams and together they will visit museum collections to learn about the materials used in objects made by their ancestors. Williams will teach design and techniques applied to the work with cornhusk. In the fall, they will harvest the new corn for processing and dyeing. Reclaiming such cornhusk weaving traditions once common among the Coeur d'Alene is important to them. Apprentices will learn how to calculate with their own designs the number of strings (warp and weft) needed to complete a 6 x 7.5" flat bag.

Anita Gayle Bear and Jordanna Bear. Kamiah

In being selected the featured weaver at the Northwest Native American Basketweavers Association's annual meeting, Anita Gayle Bear earned an honor bestowed upon the most traditional and respected among the Native American weavers in the Pacific and Inland Northwest. Nez Perce tribal members enthusiastically support this apprenticeship between Anita and her fifteen-year-old granddaughter, Jordanna. In the best tradition of the people, Jordana will learn how to harvest and process cornhusks; how to begin a flat or round bag; and how to twine odd strands for flat and round bags. Later, they will give demonstrations at schools and powwows.

Traditional Cowboy Art

Randy Priest and Jennifer Mullins, Donnelly

In the West, hats provide sun protection for outdoor work. Making felt hats by hand is what Priest does daily. He uses felt wool from local sheep, sheared by hand in the same manner and with the same care he brings to forming and shaping his hats. He will teach Jennifer Mullins as a link in the continuation of this artform in their community because she works with felt the way he does: "with integrity and a 'sweet eye' for design." Mullins chose him as a master "because



Christopher Cheney



Brian Hochstrat



Dayo Ayodele and Kathima Kodet

of his great character... and because of his artistic style and vision.” She seeks to master the tools and techniques of felt hat construction, and she intends to continue hat-making thereafter.

Deana Attebery, Emmett; Matthew Voile, New Plymouth

Deana Attebery has received Traditional Arts Apprenticeships Program grants as an apprentice and as a master. She is also a Teaching Artist with the Commission’s Arts Education program. Her dedication to passing on saddlemaking, leather work, and rawhide-making and braiding is remarkable. She will teach Matt Voile how to make rawhide braided gear for horsemen in the West and introduce him to Gaucho-style rawhide braiding. Voile is a horse trainer with years of repairing horse tack. He is willing to teach the skills he learns from Attebery to his own daughters and other children through the 4H program. Voile will complete a kangaroo bosal with a rawhide core and two sets of kangaroo reins—one a romal, the other a split rein. He will complete a rawhide bosal with headstall and romal reins

Christopher Cheney, Rexburg; Mojanet Broadie, Moore

Growing up and helping his grandfather at the ranch in Salmon, Idaho, Chris Cheney had to become familiar with ranch work. At the family ranch, he repaired tack and saddles and helped his grandfather raise cattle and train horses. Chris built his first saddle while still a high school student. It was his savings from ranch work—horse training, tack and saddle repair—that provided for his college tuition.

Cheney apprenticed with many of the better Idaho masters. He attended the Miller Bit & Spur School in Caldwell; learned “most about saddlery” from Cary Schwarz, Salmon; and credits Dave Alderson and Scott Hardy for the refined silver work he has been creating. More recently, in order to improve his saddle-tree skills he sought advice from Dale Harwood and Dan Mayer.

Cheney will teach Mojanet Broadie how to carve leather and make western saddles. On completing the apprenticeship, Broadie is expected to lay out a saddle pattern on leather and cut it properly; form a comfortable ground seat; properly locate the

rigging of the saddle; fit parts of the saddle to the tree. In addition, he should be able to do all hand and machine sewing; layout and design for carving; use the appropriate stamps and knives; oil and finish.

Brian Hochstrat, Midvale; Conley Walker, Weiser

In 1992, while working in saddle shops in California and Texas, Hochstrat began building his own custom saddles. Over the years he trained and worked to produce saddles and custom western silver of the highest caliber. By 2009, he was widely recognized as a master engraver. He says: “I engrave everything from western silver to plates for fine prints. And although my focus now is engraved custom knives, I still do commissions for firearms and jewelry.” He will teach Conley Walker engraving fundamentals on silver and metal inlay for cowboy and horse gear.

Music

Dayo Ayodele and Kathima Kodet, Boise

The Yoruba of Nigeria maintain a percussive tradition that crossed the Atlantic during colonization of the American continents by the Portuguese, Spaniards, and English, and Dayo Ayodele is such a percussionist. His apprentice, Cathima Kodet, a Lingala man from the Republic of Congo, arrived in the United States as a refugee. Dayo is one of the founders of Global Lounge, a local performing arts organization where musicians, singers, and dancers from different traditions congregate. Cathima and Dayo met there. Cathima will learn to play the different drums, rhythms, dances, and percussive styles of the Yoruba. In addition, he will further develop his Congolese drumming performance and presentation.

– Maria Carmen Gambliel, Folk & Traditional Arts Director

YOUNG PEOPLE

WHO LEARN THE ARTS

do better in every phase of their lives.

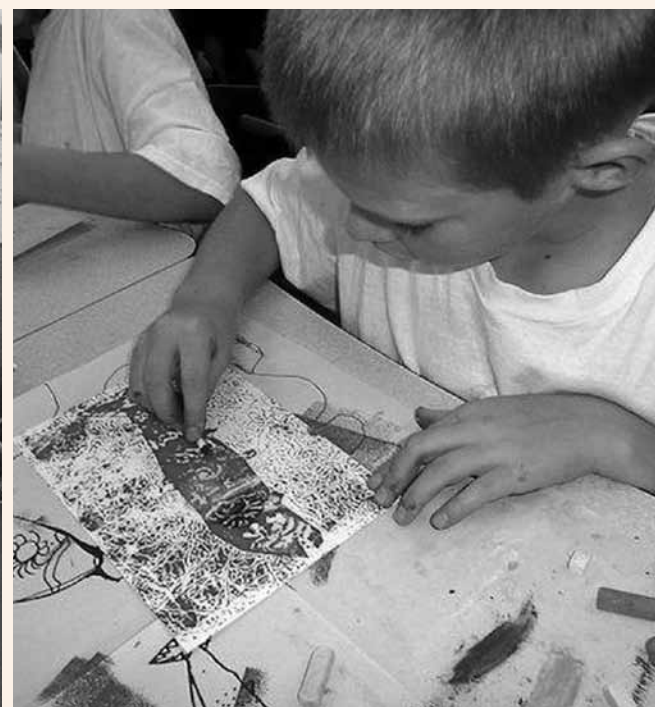
— Meryl Streep



Salmon Arts Council's local school outreach and encouragement.



McCall Arts & Humanities Council sponsors mural art at ArtSchool.



Creative intensity at the Art Museum of Eastern Idaho.

Arts in Education FY 2012

The Arts Education Program provides support for challenging arts learning in schools and communities. The Commission believes that all young people should have curriculum-based arts education linked to state content standards and enriched by opportunities to work with artists and arts resources from the community.

To achieve this goal, the AIE Program encourages teachers, artists, arts organizations, and communities to join as partners in fostering the learning and artistic development of students and their teachers in kindergarten through grade twelve. The intent is to enrich and support arts education beyond the standard offerings of public and private schools. Our grant support serves to enhance existing programs through the development of innovative curricula and the inclusion of authentic arts resources.

The panel reviewed the Arts Education project applications according to criteria that emphasize learning through effective planning. Successful grant applications represent effective leadership, partnership, and outreach. They are characterized by decisions based on current, accurate information aligned with a vision of what it means to value the arts, and they represent a commitment to measure progress and share results. To have been successful in such a process is an accomplishment well worthy of congratulations.

Boise

Ballet Idaho, \$7,260 for *Learning through Dance*, an artist-in-residence program putting a professional dancer-educator in third-grade classrooms for 10 weeks. The program will visit as many as 85 classrooms in 20+ schools in the Treasure Valley and central and southern Idaho, serving nearly 2,000 students during the 2012-2013 school year.

Big Tree Arts, \$3,709 for the *Loud Writers' Project*, making poetry accessible to at-risk youth through workshops at Frank Church High and Eagle Academy. Workshops are facilitated by local teaching artists and guest poets. The activities culminate with in-class performances, publication of student work in chap books, and encourage participation in Big Tree Arts bimonthly slams.

Boise Art Museum, \$9,334. Between September and May each year, more than 10,000 Idaho students visit BAM through its *Free School Tour Program*. Trained docents lead them through interactive discussions about the work exhibited in the galleries, followed up by hands-on art activity in the education studio. This program helps teachers integrate art into their classrooms.

Boise Philharmonic Association, \$5,080 for *Musicians in the Schools*, an educational outreach program that sends musicians from the orchestra into the Boise, Meridian, and Nampa school districts. The musicians perform as an ensemble, categorized by their instrument family: brass, string, woodwind.

Boise State University, Art Department, \$8,465 for the *James Castle Curriculum Project*. Idaho educators around the state will focus on learning and teaching from the life and artwork of Idaho self-taught artist, James Castle. Participants will collaboratively develop a working full-length K-12 James Castle curriculum in partnership with the project coordinator and other supporters.

Idaho Dance Theater, \$5,092 for *Leaps and Bounds*, an educational outreach program that includes a 45-minute interactive assembly which provides students pre-K through 6 grade with an inspirational experience in dance, while educating them about teamwork, performance, and creativity.

Idaho Shakespeare Festival, \$8,850 to support educational outreach tours, *Idaho Theater for Youth* and *Shakespeareance*. Each spring, two troupes of six actors travel to perform plays adapted for students. ITY brings contemporary plays to elementary schools. *Shakespeareance* brings a condensed 50-minute version of Shakespeare to middle, junior, and senior high students. The tours reach over 53,000 students annually.

Log Cabin Literary Center (The Cabin), \$9,132 for *Writers in the Schools*. WITS places professional writers in 24-week residencies in classrooms, alternative programs, and communities, engaging students in reading and writing. Through the language arts, students develop a portfolio from which they select work for a public reading and for publication in booklets and in an anthology.

Mujeres Unidas de Idaho, \$6,075 for the *Stay-in School Quinceañera* program. Eighth-grade students are invited to a series of bi-weekly workshops in arts and culture, where they develop an expanded understanding of their cultural and community values.

Velma V. Morrison Center for the Performing Arts, \$5,309 to present four weeks of musical theater camps for students in grades K-11. Students learn the basics of musical theater, ending with three student performances.

Writers @ Harriman, \$6,155 for a one-week residential camp open to any Idaho student in grades 11-12. Writing and the natural world are emphasized. Students are engaged through workshops, conferencing, and hands-on activities.

Caldwell

Caldwell Fine Arts, \$8,526 to provide educational performances by artists such as Mariachi *Sol de Acapulco* and Tears of Joy Puppet Theater for students K-12. Most of the 10,000 students in the Canyon and Owyhee school districts will see the performances. Since opportunities to see a live performance are limited, Caldwell Fine Arts helps expend student audiences in the Treasure Valley.

Idaho Falls

The Art Museum of Eastern Idaho, \$8,830 to take exhibit practices into elementary classrooms in Eastern Idaho and then bring students to the Museum for a tour and an art lesson about its current exhibition. A museum exhibit of elementary, junior high, and senior high artwork will follow in the spring.

Idaho Falls Arts Council, \$8,911 for the *Student Performance Demonstration Series*. Professional nationally-recognized artists will perform for schoolchildren at the historic Colonial Theatre. Before the students arrive, the Council will work with the artists on educational preparation of the audience, as well as on activities for a post-performance follow-up.

Idaho Falls Symphony Society, \$1,978 for the *Symphony Ambassador* program, consisting of hour-long presentations designed to target students in grades 4-6, offering performances that include a diverse variety of instruments and concepts.

Ketchum

Wood River Arts Alliance, \$1,859 for the free *Children's Arts Festival* for grades K-5 to experience drama, dance, music, and visual arts. The one-day March festival partners with the Blaine County School District, Blaine County Recreation District, and the College of Southern Idaho.

McCall

McCall Arts & Humanities Council, \$4,584 for its *Art School* program, enabling local artists to work with fifth graders in McCall, Donnelly, and New Meadows during a 10-week residency. Four artists will work in four classrooms, and each will share his or her professional skills, using a curriculum developed in accord with *Idaho Standards in the Humanities*.

Moscow

Festival Dance & Performing Arts Association, \$9,173 for *Youth Access to the Arts*, including four Youthreach programs led by professional touring dance and music companies, benefiting students grades 3-6 at 20 schools. *Discover Dance* classes will offer jazz, African dance, and Irish dance to 250 students in Moscow, as well as to students at two nearby rural schools. *Youth Access to the Arts'* programs reach more than 4,000 students.

Prichard Art Gallery, \$8,011 to provide northern Idaho youth first-hand experiences with significant works of contemporary art. Through docent tours, students come to understand and appreciate exhibitions and their concepts.

Nampa

Music Theater of Idaho, \$6,052 for the *Integrating Arts into the Classroom* program. This project provides rural schools access to professional arts opportunities. The presentation will be the musical, *Peter Pan*.

Nampa Civic Center, \$5,842 for its arts education offerings, including the Summer Camp series where students explore the world in new creative ways.

Pocatello

Idaho State Civic Symphony Association, \$4,387 for the *Youth Orchestra* and *Summer Strings* program, providing southeastern Idaho with its only music camp devoted to the expressiveness of stringed instruments, nourishing student skills and their enthusiasm for their own school music program.

Post Falls

Jacklin Arts & Cultural Center, \$2,906 for *Community Building Partners* to sponsor renowned classical guitarist, composer, and arts educator Brad Richer for a one-week residency with area youth. He will be assigned to New Visions alternative school and the Anchor House treatment center, where he will use guitar instruction to encourage creativity.

Salmon

Salmon Arts Council, \$5,202 for cultural and artistic outreach programs in the Salmon schools. Residency programs are available to K-12 students. Programs will serve schools and home-schooled youth through small classes and larger assemblies.

Sandpoint

Pend Oreille Arts Council, \$7,770 for *Ovations Performing Arts Outreach* program. As part of the Council's annual performance series, *Ovations* reaches 3,000 students through workshops, master classes, and educational performances in music, theater, and dance.

St. Anthony

Idaho Art Lab, \$6,517 for the *Stories of the Upper Snake* project, offering K-12 rural students free Saturday workshops, using clay art, storytelling, and creative writing to immerse them in the history of the upper Snake River Valley.

Sun Valley

nexStage Theater, Sun Valley Performing Arts Center, \$3,115 for *Summer Stages*, a three-week, summer day camp for youth that provides experience and training in all aspects of the performing arts.

Twin Falls

College of Southern Idaho, \$6,874 for a performing arts series in partnership with the Magic Valley Arts Council. Season performances will be shared with grades 4-12 in Twin Falls and nearby communities.

– Ruth Piispanen, Arts Education Director

EXCELLENCE

ENCOURAGES ONE ABOUT LIFE;

it shows the spiritual wealth of the world.

– George Eliot



Rhonda Bradetich, David Marx's Festival, Grand Finale.



Tony Okun



Carl Rowe, Subcutaneous, Dancer Yurek Hansen, 2010.

Performing Arts Fellowships are awarded to individuals of exceptional talent in recognition of outstanding work and commitment to their artistic development.

In April, panelists Fran Morrow, Artist Services Coordinator at the Nevada Arts Council; and Charlie Rathbun, Arts Program Manager for 4Culture in Seattle, Washington, reviewed 23 applications in the disciplines of dance, music, theater, and media. Panelists used evaluation criteria of 85% for artistic excellence (originality, distinguished consistency, and preeminent quality) and 15% for professional achievement. The identity and geographical location of each applicant remained anonymous throughout the review.

Panelists were impressed by the overall quality of the applicants and with their community involvement. They recommended five Fellowship awards of \$5,000 and three for Honorable Mention awards of \$1,000.

Fellowship Recipients

Leonard Garrison, Moscow, is equally at home in a wide repertoire of music from the Baroque to contemporary. Established as a solo flutist, chamber musician, and orchestral player, he relishes the challenge of difficult modern music. His goal “is to expand the expressive capabilities of the flute.” The National Flute Association, the preeminent organization with 6,000 members, recognized his prominence in the flute world when it elected him president. The panel remarked that Garrison “is extremely accomplished and doing high-quality original work.”

J. Omar Hansen, Rexburg, received an M.F.A. and a Ph.D. in playwriting and theater at BYU; he has taught at the university-level (BYU-Idaho) for 20 years. The panelists recognized his impressive potential while viewing his ambitious musical project, *Pioneer Song*, which debuted at the University two years ago. Panelists said his was an amazing

accomplishment for a playwright, and they admired his determination to have his work produced throughout the country.

Panelists said that **Nicole Molumby's** performance was “as good as it gets—a real powerhouse and resident gem. In terms of accomplishment and engagement, she’s at the top of the list.” An Associate Professor of Music at Boise State University, she has an ardor to share her knowledge and an enthusiasm to perform and commission flute music developed through international collaborations with other flutists and composers.

In 2007, **Tony Okun** moved to Boise from Los Angeles, where he had worked in various capacities for television and independent film production. He started his own production company in 2003 and produced his first documentary film, *The Park*, which aired on PBS and other educational television outlets in the United States and Canada. The panel was persuaded that his documentary

film about baseball players, *Time in the Minors*, was admirable and compelling. Okun writes that his goal “is to tell stories of real life about everyday persons that will not only educate, but inspire.”

Carl Rowe began his dance training at U.C. Santa Cruz and furthered it in Oregon, Texas, and Wyoming. Writing about why he was attracted to dance, he says, “Moving in ways tiny and huge, intricately or simply, fast or ritually slow, moving in all the possible ways a person could, made me feel more completely whole than anything I had done to that point.” Since 1989, Rowe has served as artistic director and choreographer with the Idaho Dance Theatre. To date, he has choreographed 105 dance works. Rowe’s talents have been recognized through several grants and awards, including a Governor’s Award in the Arts for Excellence in the Arts.

Honorable Mention Fellowships

Philip Atlakson, a Boise State University professor and filmmaker, writes that “... my primary artistic aim has become quite simply to tell small, personal stories in film and on stage—I hope with a sense of humility and humor—that may reveal the need for immediate and personal action that resonates in larger political spheres.” After viewing his work, *The Tourist*, the panel perceived “a global vision...brought together in an authentic manner.”

Rhonda Bradetich, a classically trained flutist with a home in Sandpoint, performs with some of the better orchestras on the West Coast, tours with several chamber music ensembles, and has three recordings. She says “music is my life.” Her original compositions appealed to the panelists and they described *Ghost* as a “powerful, genuine, and innovative work.” They liked, moreover, the presentation of traditional and original work.

A dancer for Trey McIntyre Project, **Lauren Edson** choreographed her first production, *Westside Story*, in the fifth grade. Originally from Boise, she worked with Idaho Dance Theatre and Ballet Idaho before attending North Carolina School of the Arts (2000-2001) and The Julliard School (2001-2002). She writes, “Even though I have been dancing since I was three years old, the only thing that brings me more fulfillment than being on stage and in front of an audience is seeing a piece of work I’ve choreographed performed by a group of passionate dancers.”

– Barbara Robinson, Artist Services Director



Performing Arts Panel, FY 2013.

J. Omar Hansen, *Pioneer Song*.



Phil Atlakson



Lauren Edson, *Foreground Finale*, Kennedy Center, 2012.



Nichole Molumby, Carrie Guinness photo.



true COLLABORATIONS

ARE ABOUT SETTING COLLECTIVE PRIORITIES,



Doug Cassidy and Tor Dalland with Snow Tiki at Snowscapes, Driggs.

*using resources in different ways,
incorporating different perspectives.*

– Julie White

Lapwai

Nez Perce Arts Council, \$2,364

Lewiston

Center for Arts & History (Lewis-Clark State College), \$4,347

McCall

McCall Arts & Humanities Council, \$3,069

Moscow

Auditorium Chamber Music Series (University of Idaho), \$5,257

Two Degrees Northwest (Clearwater RC&D), \$2,868

Nampa

Music Theatre of Idaho, \$6,739

Rexburg

Rexburg Arts Council (City of Rexburg), \$3,631

Sandpoint

Arts Alliance, \$3,689

Sun Valley

Sun Valley Winter Artist Series, \$2,840

Twin Falls

Arts on Tour (College of Southern Idaho), \$5,202

Victor

Teton Valley Foundation, \$4,976

Public Programs in the Arts

Boise

Ballet Idaho, \$13,869

Big Tree Arts, \$2,842

Boise Art Museum, \$15,646

Boise Baroque Orchestra, \$2,937

Boise Contemporary Theater, \$7,721

Boise Philharmonic Association, \$13,360

Department of Arts & History (City of Boise), \$10,106

Idaho Dance Theater, \$3,814

Idaho Shakespeare Festival, \$13,834

Log Cabin Literary Center, \$10,592

Opera Idaho, \$9,902

Trey McIntyre Project, \$12,547

TriCA, \$6,087

Caldwell

Caldwell Fine Arts Series, \$5,210

Challis

Challis Arts Council, \$3,433

Coeur d'Alene

Carrousel Players (Coeur d'Alene Summer Theatre), \$7,238

Coeur d'Alene Arts and Culture Alliance, \$3,437

Coeur d'Alene Symphony Orchestra, \$2,937

Hailey

Company of Fools, \$12,225

Trailing of the Sheep Cultural Heritage Center, \$5,151

Idaho Falls

Art Museum of Eastern Idaho, \$5,400

Idaho Falls Art Council, \$12,543

Idaho Falls Symphony Society, \$6,731

Idaho Falls Youth Arts Centre, \$2,373

McCall

id Theatre, \$4,895

McCall Folklore Society, \$3,587

Moscow

Festival Dance & Performing Arts Association, \$7,971

Washington Idaho Symphony Association, \$2,825

Mountain Home

Mountain Home Arts Council, \$4,401

Nampa

Nampa Civic Center (City of Nampa), \$4,680

Pocatello

Idaho State Civic Symphony Association, \$5,597

Post Falls

Community Building Partners, \$5,065

Salmon

Salmon Arts Council, \$5,055

Sandpoint

Festival at Sandpoint, \$12,385

Panida Theater Committee, \$6,496

Pend Oreille Arts Council, \$6,531

Sun Valley

nexStage Theatre (Sun Valley Performing Arts Center), \$8,096

Sun Valley Center for the Arts, \$16,493

At its quarterly meeting, the Idaho Commission on the Arts approved grants totaling \$350,000 to 53 organizations to support artists, arts administrators, city staff and volunteers, all of whom are working to provide public programs in the arts to the residents of Idaho.

Public Programs in the Arts and Entry Track grants provide stable, ongoing support for the arts' programs delivered by the professional arts organizations of Idaho. Funding for these categories strengthens our state culturally and economically, while providing Idahoans with the invaluable experiences of performances, gallery exhibits, special events, and workshops in all disciplines.

Successful applicants demonstrated exceptional artistic merit, clearly defined management, and a compelling case for the public value of their work.

– Michelle Coleman,
Community Development Director

Entry Track

Blackfoot

Blackfoot Performing Arts Center, \$3,604

Boise

Basque Museum & Cultural Center, \$10,274

Writers @ Harriman (Friends of Harriman State Park), \$3,098

Ketchum

Boulder Mountain Clay Works, \$4,029

JOIN IN THE CELEBRATION
2012 GOVERNOR'S
*Awards
in the Arts*

COLLEGE OF SOUTHERN IDAHO
FINE ARTS AUDITORIUM

Thursday, September 27, 7:00 p.m.

Public reception follows in the auditorium lobby

Silver medallions will be presented
to the recipients by Governor C. L. "Butch" Otter
and First Lady Lori Otter in a ceremony at the
College of Southern Idaho Fine Arts Auditorium,
315 S. Falls Ave., Twin Falls

EXCELLENCE IN THE ARTS

Peter Anastos, artistic director and choreographer, Ballet Idaho, Boise
Anthony Doerr, writer, Boise
Robert Moore, painter, Declo

EXCELLENCE IN FOLK AND TRADITIONAL ARTS

David Alderson, silversmith and engraver, Twin Falls
Lona Hymas-Smith, wood carver, (in memoriam), Burley
Norma Pintar, Mexican folk dancer, Meridian

SUPPORT OF ARTS EDUCATION

Theodore Hadley, musician and band teacher, Twin Falls
Pablo Rodriguez, founder Mariachi Tleyotltzin youth group, Nampa

SUPPORT OF THE ARTS

Roger & Gwyn Harris, Rexburg
Cliff SiJohn, Coeur d'Alene Tribe, Coeur d'Alene

EXCELLENCE IN ARTS ADMINISTRATION

Karen Bubbs, public art manager, Boise

SPECIAL COMMENDATIONS

John Cline, public servant and writer, Boise
Kathleen "Kitty" Gurnsey, public servant and arts supporter, Boise
The Honorable Stephen Trott, public servant and arts supporter, Boise

LIFETIME ACHIEVEMENT

Dr. Allan & Frances Frost, lifelong arts supporters, Twin Falls

TICKETS \$10:

MAGIC VALLEY ARTS COUNCIL, 195 RIVER VISTA PLACE, TWIN FALLS
208-734-2787

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BANDS! AGENTS! PERFORMING ARTISTS!
— Skills Workshop —

The Idaho Commission on the Arts,
as part of the Annual Northwest Booking Conference,
is sponsoring a six-hour workshop for performing artists
to improve their stage skills.

TAUGHT BY RENOWNED MUSIC PRODUCER TOM JACKSON
Monday, October 15, 9:30 a.m.-4:00 p.m.
in the Peregrines room at the Boise Centre, 850 W. Front St., Boise
Cost: \$35, including lunch.

Jackson, who lists Taylor Swift, Jars of Clay, Francesca Battistelli, and Jordin Sparks among his clients, will cover topics such as movement, song order, and understanding the audience. Watch on-stage mini-makeovers.

Artists, bands, and agents may register at admin@artsnw.org, or call 360/457-9290

*Music is spiritual.
The music business is not.*
— Van Morrison

DEADLINES

The only reason time exists is so that everything doesn't happen at once
— Albert Einstein

Grants or Award

QuickFunds:

.....December 10, 2012

Individuals:

Literature Fellowships and Writer in Residence.January 31, 2013
Traditional Arts Apprenticeships.....January 31, 2013

Organizations:

Public Programs for the Arts.....January 31, 2013
Entry TrackJanuary 31, 2013

Arts Education:

Project Grants (schools and organizations).....January 31, 2013

Other:

Governor’s Awards in the Arts, Twin Falls September 27, 2012
Northwest Booking Conference, Boise.....October 15-18, 2012
Performing Artists Skills Workshop, Boise Centre.....
..... October 15, 2012
Exhibition, Idaho Artists: Investing in Creativity
.....Nov. 1, 2012-Feb. 1, 2013 (State Capitol)